ISSUE 4 AUTUMN/WINTER 1982

Beatles NOW

ISSUE NUMBER 4
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Beatles NOW

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Welome to issue number four, which will be the last 'Beatles Now' for 1982. Many of you will also be receiving the dreaded renewal forms for the first time too.

I hope you will all agree with me when I say that I think the magazine has improved with each issue throughout the year, and this being our best to date. We will endeavour to keep the upward trend going, but please remember a lot depends on you, so keep the articles and your own photographs coming.

I must apologise for the poor printing quality of issue three. As I'm sure you noticed, many of the pictures were ruined through over-inking and there were various careless mistakes throughout. I have now changed the printers, so hopefully our magazine will be taken more seriously.

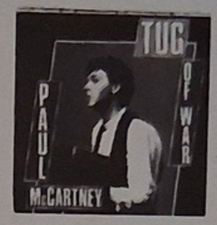
Incidently, issue one is now out of print for the time being and stocks of issue two are running low too. It may be just as well to keep your copy of these issues in good condition, because when they eventually are reprinted, they will feature the new-style cover. So you never know, the originals may increase in value.

Well thats about it for now, I'm off to dig into the stack of letters that have piled up.

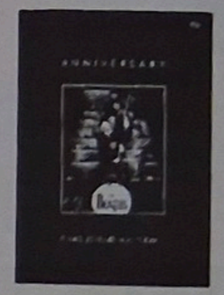
Hope you have enjoyed your first year of 'Beatles Now'. Happy Christmas

ROGER AKEHURST

Beatles Diary



The main news item since the last issue was the re-issue of 'Love me do' to coincide with the 20th anniversary of its original release date. As it turned out this was not strictly true, although it has been re-issued on the original red label, the version of the song is the same which appeared on various compilations and features Andy White on drums and Ringo on tamborine, where as the initial single, without tamborine, was the straight line up of John, Paul, George and Ringo. The single was also available as a picture disc ● It is rumoured that each Beatles single will now be re-issued as near to the date of the original release as possible ● Granada Television celebrated the 20th anniversary by showing a clip of the black polo-necked Beatles singing 'Twist and shout' from an appearance on what was then called 'People & Places' ● 'Beatle' the Pete Best autobiography which was due for publication in October has been delayed for twelve months. Meanwhile his story was serialised over three weeks in the 'News of the World' newpaper at the end of September ● On the 9th October, Sam Leach organised one of his infamous all-night sessions at the 'Pyramid Club' (formerly the Iron Door) in Liverpool. Many invitations were sent out to local personalities of the 60's. The show was compered by Bob Wooler of which a video was made for world wide release. Unfortunately no first hand reports have yet been received. Sam is also hosting his 3rd John Lennon tribute, again at the Pyramid on the 8th December. On this evening Sam intends to form 'The John Lennon Appreciation Society' ● Pauls latest single has been the title track from the 'Tug of War' album. The single has only been available in 7" format in a picture sleeve ● George's new album called 'Gone Troppo' should be available by the time you read this ● EMI are releasing a new compilation of John's songs in mid November entitled 'The John Lennon Collection' ● An impressive looking picture disc recently issued in the US is 'The Beatles Talk with Jerry G' (see page 7) ● Planned follow-ups to 'The history of Rock' magazines are 'The Beatles 1956-64' and 'The solo years' ● The small pocket size 'Illustrated Discography' series of books will soon be publishing a Beatles issue ● Paul was amongst the celebrities at the Abbey Road Studios at the end of September to launch 'Guinness Book of 500 No. 1 Hits' (see page 13) ● Amongst the American cast for the 'Lennon Play' is George Martin's son ● A transcription of the late Mal Evan's 1975 speech at the New York Beatles Convention reveals that Paul's original line in 'Let it be' was "Mother Malcolm comes to me" but he felt that people would not understand, so he changed it to "Mother Mary" ● Our Dutch friends 'Unlimited' have produced a very good special issue 'Lots of Liverpool'. A guide to landmarks on Merseyside with suggested routes including maps and many recently taken photos of the old Beatle haunts ● There have been many special magazines and newspaper reviews covering the 20th anniversary, but top of the pile has to be Tony Barrows' 'PS we love you' published by Mirror Books, and 'It was 20



years ago today' by Bill Harry. The Mirror book covers the '62-63 period and it is hoped will be followed by further issues covering the later years ● UK trade paper 'Music & Video week' included in its 9th October issue a special pull-out supplement showing early coverage and adverts, etc. for 'Love me do' ● The new album 'The Beatles Greatest Hits' was originally scheduled to be a double album and TV advertised ● Sotheby's are holding their 2nd Beatles auction in London on 22nd December

● Paul is currently making a film based on a fictional day in his life called 'Give my regards to Broad Street'. In the film Paul will play himself and will cost ½ million pounds to make. Ringo and Linda will co-star and the film should be ready for Christmas.

Finally, to expand our diary to cover world-wide events, news, information etc., we are looking for 'reporters' from across the universe. If you would like to join the 'Beatles Now' team in our attempt to become the No. 1 magazine, drop me a line at 93 Shoreham Drive, Penketh, Warrington, Cheshire WA5 2HY with any unusual Beatles happenings in your country. If you have seen any performances, met any of the Beatles or have personally taken photographs, 'Beatles Now' would like to hear from you.

So don't forget, if you would like to join us, drop me a line.

Thanks a lot, ...DAVE

Introduction by David J. Smith

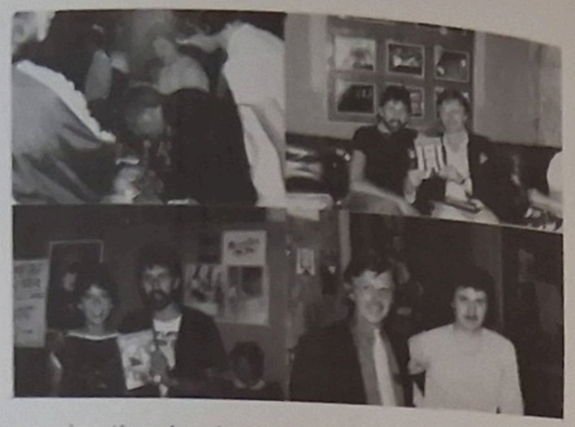
Report by Stephen Baker

The Adelphi Hotel was again the venue for The Second Great Mersey Beatles Extravaganza. This year there was much more on offer to the 3,000 plus fans who packed the famous Liverpool Hotel for the two day event.

This was our very first convention at which we were able to promote "Beatles Now" and it was great to meet many of our existing members and welcome many new fans to our magazine.

Most of the celebrities attending the convention also visited our stand over the week end including Bob Wooler, Derek Taylor, Sam Leach, Charlie Lennon and Helen Shapiro (hopefully in a future issue of B.N. we will be able to publish some exclusive articles by Sam Leach on the early years of the Beatles in Liverpool).

Due to Roger and myself being totally involved in our stand, we missed the majority of the activity over the two days. One point we couldn't help missing though, was our neighbour at the convention – A Liverpool (Beatles!!) photographer selling one of his personal John photos as a very nice poster, but claiming it was taken in 1962. Any self respecting fan, as many pointed out, knew it was more like 1966. John was



wearing the checked cap he wore for the Blackpool Night Out programme.

A much more serious 'crime' was brought to our notice, that of counterfeiting. A so called dealer was selling new Apple acetates for sums around £20 to unaware fans. This was the only unsavoury note of the weekend, but it is still one too many.

Most of the fans I spoke to were totally impressed with the videos on show over the week end. B.N. reader Dave Stewart also tells me Brian Southall mentioned in his discussion that the Beatles tried a version of "One After 909" nearly every year from 1963–69.

Here is a view of the weekend as seen through the eyes of Stephen Baker.

The Guests

These included Derek Taylor, ex Press Officer for The Beatles and Apple; Joel Glazier, who gave an exposition of the infamous "Paul is Dead" theory, in which he specialises; Ken Townsend, the Manager of the Abbey Road Studios and E.M.I.'s Brian Southall, who is author of a new book about the Studio at Abbey Road. If his book is as interesting as his speech, then that book will be very worth while buying.

On a lower profile, there was a visit from Charles Lennon, John's uncle, who held court and gave autographs to several fans. The BBC, who are making a documentary about Beatlemania twenty years after "Love me do", were there in force. They interviewed fans, and filmed various stalls for possible inclusion in the programme.

The Bands

I am not one of those people who usually enjoys hearing the Beatles music performed by others. However, one of the local bands, by the name of Mojo Filter, were excellent. They have their own fan following, complete with screamers, and did

not rely exclusively on the Fab Four's songs for their material. They had several original compositions, and also played songs made famous by other groups from the sixties. Their names are Paul, Rick, Andy and Phil; watch out for them in the future. Other bands performing over the weekend were Sinbad, The Profumo Affair and Revolver.

The Beatle Brain 1982 Competition

This has now become an established feature of Conventions and the preliminary heats were held on Saturday, consisting of 15 questions. The quiz was a mixture of musical and trivia questions, to suit all Beatles tastes, and was devised and compered by Ron Jones, with the assistance for the Grand Final of the ever present Bob Wooler. The top four candidates were selected to take part in the Final, but as one of them was not present, only three candidates took the stage on Sunday. The BBC cameramen were filming this event, or parts of it, for their forthcoming documentary. The eventual winner of the quiz, and the Beatle Brain of 1982, was Paul Tidey of Southend. His prize was a conducted tour of the Abbey Road Studios a as guest of E.M.I. Second place went to Yours Truly (I'll get you next year, Paul!), and third place went to Ian Barclay.

The Dealers

This was the expensive aspect of the weekend. There were several record dealers, and not all the records could normally be bought in the shops down the road! I was amazed at the variety of the things on offer, and my bank manager will be quite upset by now. In addition to records, there were video tapes, posters and souvenirs ranging from 1963 period up to the modern souvenirs sold by such stalls as Cavern Mecca. At least when buying from Cavern Mecca, the fans can be sure that their money is going towards maintaining the country's only Official Beatles Museum and Information

Centre. This is in spite of overwhelming oddities against them staying in business in Mathew Street. Keep up the good work folks!

Film and Tape Shows

You name it and it was there! Thanks must go to Fenno Werkman from Holland, who provided all the visual entertainment, ranging from the usual films to very rare promotional clips, and such oddities as The Rutles. Many of the videos had Dutch sub-titles, including the Rutles and the 1973 James Paul McCarney show, but that did not spoil my enjoyment. There was a virtually non stop show for those fans with several pairs of eyes and eyes. I only managed to see a small percentage of the goodies, but the item that stands out for me is the promotional film for "Rain". I had never seen that film before, and I have been a fan since 1963, and the quality was perfect. There were other gems, including a rehearsal of the "Hey Jude" film session for the 1968 "Frost on Sunday" programme, as well as rare items such as the Linda McCartney film for "The Oriental Nightfish" which had only been shown on British television once to my knowledge.

When there were no speakers or live groups, there was a disco in the main hall. The D.J. during these periods was Norman Killon, who performed the service last year. Thanks Norman!

Congratulations to all who helped to make it a "Fab" weekend, and especially to the Beatles who started it all happening "twenty years ago today." I never cease to be amazed at the large number of fans who were not even born when The Beatles released "Love me do". If anybody needs proof that the Beatles are more than just a passing phase, they only had to open their eyes at the Convention. I defy any other pop group or solo artist to have such a following thirteen years after recording their last album.

EMI The Unreleased Recordings

Ever since the Beatles split was made official in 1970, people have been asking just what songs are left in the the vaults of EMI, and when – if ever – would they be released.

I took the opportunity, at the recent Liverpool Convention to ask a few questions of Mr Brian Southall, publicity executive of EMI Records.

Although there are literally dozens of unreleased songs circulating on Bootleg albums, very few are held by the record company. EMI do NOT hold tapes of such songs as "Not Guilty", "What a shame Mary Jane had a Pain at the Party", "Gimme some truth", or any of the rock and roll numbers performed by the Beatles in the "Let It Be" film; and there is no chance that they will be released. That is the bad news, now for the slightly better news!

EMI do have tapes of four songs, in "releasable condition" – and it is "likely" that these will eventually be issued on record. Although EMI are not obliged to obtain permission from any of the Beatles for the release, I am told that the company will not issue any previously unissued tracks without the approval of Paul, George and Ringo. I asked if Yoko Ono's opinion would be sought, and I was told that this was not necessary, because she had no "artistic input" on the recordings. The songs that EMI have are two versions of "One after 909" both recorded in the early days, "Leave my kitten alone", and "How do you do it" which was recorded as the follow up single to "Love me do". Of the four tracks, only "How do you do it" has been bootlegged – to my knowledge, that is!

In addition to the above songs, EMI have now purchased the BBC recordings made between 1962 and 1965, and to which much publicity has recently been given. Most of these songs have been bootlegged, most recently on a three record set, recorded from a recent two hour broadcast. It is likely that some, if not all, of these tapes will be issued by EMI in the future. The BBC have retained the broadcasting rights to the material, which will probably mean that we will hear them again courtesy of the Beeb.

The main reason that EMI do not have any more material is that – when Apple was set up – the tapes that were made either were not kept in the studios, or were removed, either by the Beatles or by less scrupulous individuals. Maybe the Rutles programme was more accurate than many of us believed. There have been so many bootlegged albums that someone must have acquired tapes from somewhere.

When will the remaining tapes be released? I mentioned above that the permission of the three remaining ex-Beatles was needed before EMI would release them. Quite simply, they have not yet received that permission from one of the Beatles. Negotiations are proceeding, and I suppose that two out of three is better than none. However, there are plans to celebrate the twentieth anniversary of "Love me do" by issuing a picture disc of that single in October. The only other possiblities for release this year are "Singles Albums" of the British A and B sides. Mr Southall was not sure of the release date, or whether they would be Parlophone or Music for Pleasure releases. I hope that any remaining difficulties will soon be resolved, and that we will not be "treated" to such albums as "Reel Music" in the future. The sooner that EMI make their own policy decisions on Beatles releases, and not let Capital in America dictate to them, the better it will be for all concerned. The only reason that "Reel Music" was released here was to prevent the flood of import copies from the States.

STEPHEN BAKER

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From the 'Top Ten' to number 17

by David J. Smith

In issue No. 2 I followed the Beatles Hamburg story up until June 1961, at which time Stuart Sutcliffe left the group, married Astrid Kirschener and entered Hamburg's state High School for Art Instruction.

The Beatles now reduced to a foursome of John, Paul, George and Pete returned to Liverpool after their extended engagement at Peter Eckhorn's 'Top Ten' club with the knowledge that they had become recording artists having been signed to the Polydor label in Germany. The "My Bonnie" single had been released there with Tony Sheridan on vocals and the Beatles backing him under the name of The Beat Brothers. Shortly afterwards, Neil Aspinall decided to abandon his ideas of becoming an Accountant and become instead, the Beatles full-time Road Manager.

For the rest of 1961 the Beatles played regularly at the Cavern Club in Matthew Street. Also during this time the Mersey Beat magazine was first published, the Beatles Fan Club was started and Pete Best's mother wrote to Granada Reports' requesting the boys' appearance on TV but was turned down, and Stuart collapsed in Germany.

The Single "My Bonnie" was only released in Germany but was asked for in Nems Liverpool shop supposedly resulting in Brian Epstein visiting the Cavern Club to see the Beatles play live.

On Merseyside, interest in the group was growing. They played the Tower Ballroom in New Brighton in "The Davy Jones Show" and The Casbah Club the Best's own Club in Hayman's Green, amongst many others. In December 1961 Brian Epstein signed a formal agreement with the Beatles. The group continued to play at local venues but also travelled further afield where unfortunately they played to smaller audiences such as the Aldershot Concert.

1962 arrived and on the first day of the New Year they travelled to London for the now legendary Decca Auditions. During this month "My Bonnie" is officially released in the U.K. February arrived with the news that Stuart had again collapsed in Hamburg and during March it was revealed that the Decca Audition had been rejected. Not a good start to the year for John, Paul, George and Pete. However, they still continued to receive bookings from many of the Liverpool venues and on March 8th 1962 they recorded their first radio show for the BBC. The songs they recorded were "Dream Baby", "Memphis Tennessee" and "Please Mr. Postman". The Programme was called "Teenagers Turn".

Following their radio broadcast they returned to play local concerts such as The Presbyterian Church Hall for which tickets were sold as follows:–

St. Paul's Presbyterian Church Youth Club
a n n o u n c e a Return Visit of
POLYDOR RECORDING
—A·R·T·I·S·T·S—
The BEATLES
on Saturday 10th March . 1962
in the Church Hall North Road
also The COUNTRY FOUR with Brian Newman
* Admittance By Ticket Only
TICKETS Five Shillings
From 7-30 p.m. to 11-30 p.m.
Right of admission reserved

On April 5th 1962, the Fan Club presented at the Cavern Club "An Evening with John, Paul, George and Pete" as a send off for their return visit to Hamburg. Five days later as they prepared to leave for Germany for the first time by plane, they heard that Stuart Sutcliffe had died of a Brain Haemorrhage in Hamburg, at the age of twenty-one. This very sad loss was reported in the Liverpool Echo on Saturday 14th April 1962. The day after Stuart's death the Beatles travelled to Hamburg to fulfil their seven week Star Club engagement.

During their stay in Hamburg the Beatles received their long awaited news, a telegram which stated *"Have received contract for Beatles to record for E.M.I. on Parlaphone label First recording set for June 6 – Brian Epstein".*

The rest of June was taken up with appearances at the Cavern Club and also on 11th June

Probe Into Mystery Death Of City Student

Mother In Germany: Father Cannot Be Told

An investigation into the mystery death of a 21-years-old Liverpool art student, Stuart Sutcliffe, who died in a German ambulance with his fiancee by his side, was being held to-day.

Mrs. Millie Sutcliffe, aged 54, of 37 Aigburth Drive, Aigburth, flew to Hamburg after a telegram told her of her son's death. His father, Mr. Charles Sutcliffe, a second engineer, sailed for South America on Sunday and cannot be told of the death for at least three weeks.

"He has a weak heart and we cannot radio his ship to tell him. He will be told when he reaches port," said his daughter, Joyce, aged 20.

Stuart went to Germany 18 months ago with a Liverpool skiffle group for three months, but he met 23-years-old Astrid Kirchherr and decided to stay and enter Hamburg College of Art.

The couple planned to marry when he finished his course in June. A former pupil of Prescot Grammar School and Liverpool College of Art, Stuart was described by a close friend as "one of the most promising young artists I've ever known."

STUART

LETTER

He had a painting bought by Mr. John Moores after a city exhibition.

In a room decorated with half-a-dozen of her brother's paintings, Joyce last night said: "We had a letter from Stuart on Monday which said he had been taken ill and the doctors could not find out what was the matter. He died in an ambulance on Tuesday while he was being taken to hospital with Astrid by his side. Stuart came home for a holiday a few weeks ago, quite unexpectedly, and he didn't seem his usual self at all. He was very quiet."

She added: "Stuart lived for painting. It was his whole life and his biggest wish was to have his own exhibition in Liverpool."

Stuart's body is to be flown home on Monday after a post-mortem.

AFTER NINE YEARS

Honorary Colonel Is Retiring

After nine years' service as honorary colonel of the South-port T.A. unit 22nd Transport Column R.A.S.C., Colonel Thomas Crabtree Bayne is retiring.

To mark his retirement

they made their second radio broadcast for BBC's "Here We Go". The boys had been invited back due to the success of the March broadcast. Songs recorded on "Here We Go" were "Ask Me Why", "Besame Mucho" and "A Picture of you".

During July and August they continued to play local dates whislt awaiting the results of the E.M.I. audition.

In mid August Brian Epstein told Pete Best that Ringo Star would be replacing him as the Beatles drummer, and on August 17th the Beatles perform for the last time with Pete on drums. Ironically, at the Cavern the following night Ringo made his debut as the Beatles drummer and received a very poor reception from Beatles's fans and George received a black eye as it was rumoured he had instigated the change. On the night Granada TV were present to film "Some other Guy".

In August John married Cynthia Powell which was only known to locally based fans. Also during August the Beatles were asked by George Martin to return to Abbey Road for a further recording session. During September, recordings of "Love Me Do" and "P.S. I Love You" were made and on October 1st 1962 they signed a contract with Brian Epstein (which was later amended on 22nd January 1963 for 5 years).

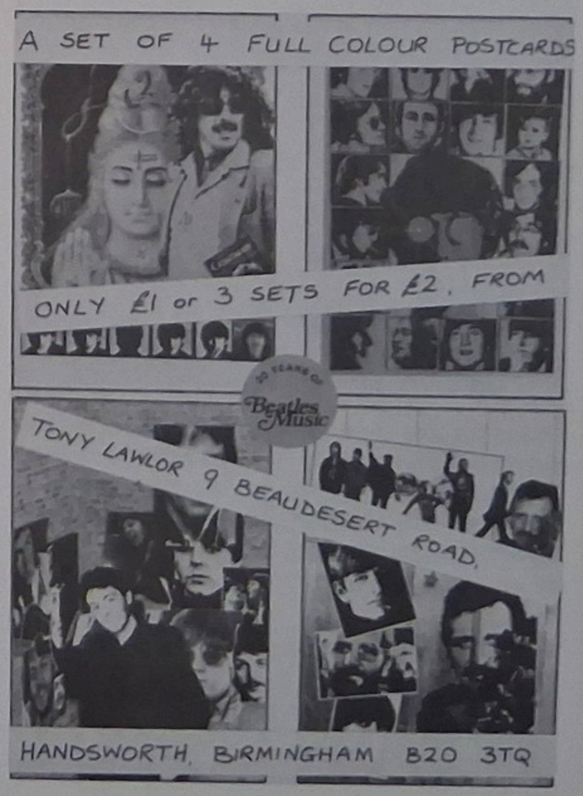
On October 4th 1962 "Love Me Do" the very first Beatles single was released and reached No.17 in the UK charts.

FORTHCOMING EVENTS

Convention: November 27th and 28th, Westin Galleria Hotel, Houston, USA.

John Lennon Night: December 8th, The Pyramid Club, Liverpool England. (see page 3)

Convention: December 11th, Hightstown H.S. New Jersey, USA.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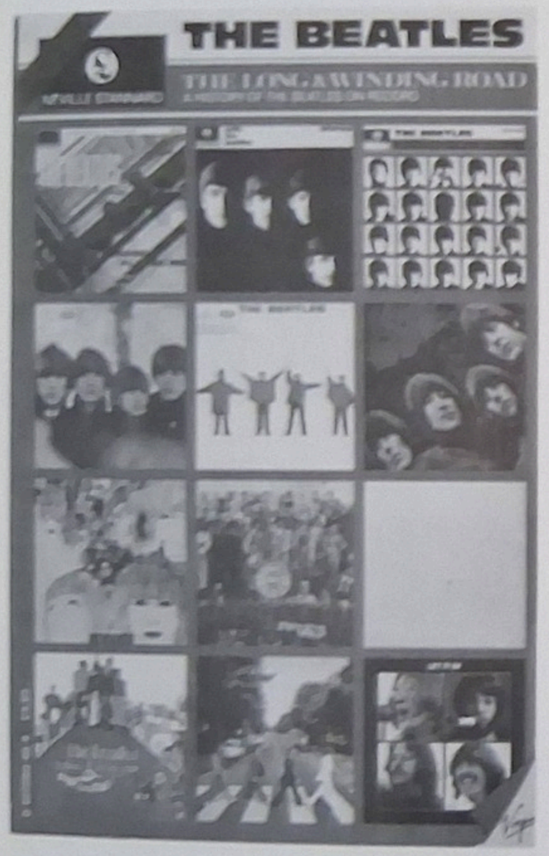
BOOK REVIEW

"THE LONG AND WINDING ROAD: A HISTORY OF THE BEATLES ON RECORD"

Neville Stannard (Virgin £4.95)



Perhaps the most staggering item in this superb discography of the Beatles is that they sold roughly 75 million records and tapes worldwide in 1981. This fact alone lays the myth that the Beatles are finished as a group firmly to rest.

Stannard has produced what is, for my money, the best Beatles text since Carr & Tyler's "Illustrated Record" and is an essential reference book cum argument settler. At last we know exactly how many BBC radio tracks were preserved and which ones we need to get ahold of. Stannard does gloss over the world of Beatles bootleg within a few pages but the book is an otherwise comprehensive catalogue of what was released and when.

Also, the author sometimes tends to display weak knowledge of track histories by merely telling us who sang lead or played lead guitar on a track which we already know from the sleeve notes or our own ears. Nonetheless, "The Long and Winding Road" is an invaluable aid to Beatles writers, buffs and fans. It is a mammoth feat of organisation and research, for which I toast the author.

STEVE PHILLIPS

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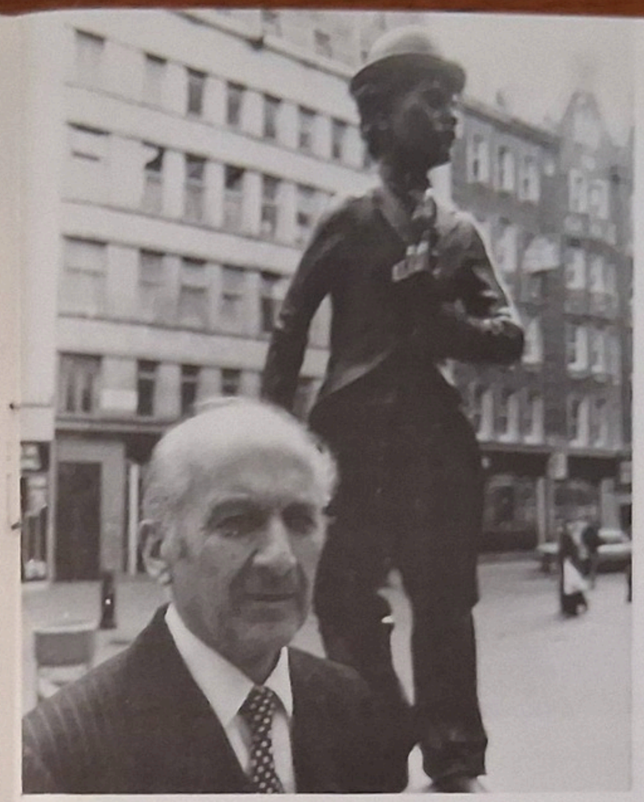

Picture by FRASER GRAY

When I'm 64

an interview with BILL GATES
by John J. Chambers, Chairman of the Liverpool Beatles Appreciation Society.

It could be thought, Bill Gates told me when I spoke to him in his London flat, that I am an unusual sort of Beatles Fan. When I asked Bill why he said this he replied: I am a businessman, near retirement and, as you know John, I worked for twenty years in my family business; but of course I've always been deeply interested in the arts and have always regarded the Beatles, and their music, as one of the most significant events of this generation.

Bill's family business is the world famous Cow & Gate baby food firm. His deep interest in the arts has resulted in works from Bill's collection being presented to leading museums and art galleries in this country and abroad, including the British Museum and the Victoria and Albert Museum. Bill also gave to the British Library the whole of his collection of original music manuscripts by modern composers which is now called "The Gates Collection".

Nothing has given Bill more pleasure than the latest news that the Royal Insurance Company have commissioned a life-size statue of the Beatles for Liverpool. The statue will be by one of our most outstanding young sculptors, John Doubleday, and there is no doubt, Bill said, that people will come from all over the world to see it.

When I asked Bill how he came to be interested in the Pop World, he told me it was through his 17 year old Godson, Alastair Weinel. Only a couple of weeks ago, Alastair took Bill to see Pink Floyd's "The Wall". It was a really great film, Bill said, and one I'll have to see a second time.

Bill said that people who don't understand the modern generation miss out on a lot of things. These young people, through their music, have a message for the world. It is quite a simple one – ALL WE NEED IS LOVE. Sometimes, Bill said, love may seem difficult to find in a world of violence, greed, corruption, persecution; but we have people like Mother Terisa in India, and there are countless unsung heroes daily giving of themselves for others. Peace is stronger than violence, good stronger than evil, love stronger than hate. This is the message of these young people, and it is an enduring one.

One of Bill's activities is running the Beatles Statue Fund. The money collected so far is from a limited appeal, but has resulted already from hundreds of donations from America, Canada, Brazil, Japan, Poland, Finland, Germany, France, Belgium, Italy, Ireland and this country. Most of the donations were accompanied by letters and many of these letters, which Bill has kept, are very touching, showing the depth of feeling for the Beatles from people of all ages, in all situations, in all parts of the world.

When I asked Bill if he intended to retire soon, he said he hadn't really thought about it. There is still a lot to do, he said, even though next year he would fit exactly into that lovely Beatles song 'When I'm 64

THE JOHN LENNON PEACE FOREST

By JOEL F. GLAZIER

As a follow up to Daniel Beller's item in issue 3, I have some concrete and positive news regarding a living memorial to John Lennon—The John Lennon Peace Forest. This project is already under way near Safed in the Galilee region of Israel.

As Mr Beller mentioned, the idea originated with David Bedein, along with a group of Jewish and Arab children. Under the direction of the Jewish National Fund, the charity mainly concerned with planting forests; donations can now be made to help the project be completed.

Since the Jewish National Fund (JNF) is a charitable organization, no politics are involved and no one is "cashing in" or profiting from John Lennon's name. Only the earth is gaining another forest of trees.

Yoko Ono has approved of this project and has been invited to the dedication of the forest, once 10,000 trees have been purchased and planted. When John and Yoko sent acorns for peace to fifty world leaders in 1969, Israel was one of the few countries that planted theirs. "We'll try anything for peace" responded then Premier Golda Meir. Now there will be a Peace Forest.

The Galilee also seems an appropriate place for such a forest as it is an area important to several major world religions and where Biblical prophets and intellectual mystics once walked and are now buried. Furthermore, several memorial forests have been planted there for such leaders as the late President, John F. Kennedy

Beatle fans can be part of this living memorial by contributing $5.00 (U.S.) which is the cost of a tree (and that is less than the cost of a record album). Certificates will be issued acknowledging the purchases. The certificates can be issued for any occasion (birthdays, weddings, sympathy, etc.) and can be sent to the donors or their designee. Donations can be sent to any JNF office world-wide (there are offices in Liverpool, Manchester and London).

I have been authorized by the JNF to solicit interest and donations and have been doing such at Beatle conventions and through fanzines for several months. For information/donations, send to: Joel Glazier; 12 W. 40th Street, Wilmington, Delaware 19802, USA. All cheques should be made payable to the Jewish National Fund. Send a SASE/IRC along with donations and receive a Lennon Forest badge.

"Trees that stand for all time are a testimonial to a life."

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WORLD'S OLDEST BEATLES POSTER

In agreement with a U.S.A. Collecter and the Liverpool Printer I am able to offer a limited quantity of this rare item:-

This poster is an exact reproduction of the actual 1961 Handbill announcing the appearance of the Beatles at the Hambleton Hall in Huyton, Liverpool.

It is the earliest mention of the Beatles as a group, well before they recorded "Love Me Do" and even before Ringo joined the Group.

It has been made available again by the person who set the type for the original Poster in 1961 and has been reproduced complete with broken type and reprinted on a similar stock of paper to the original, to present a perfect replica of the real thing. This poster will be of great interest to true Beatles fans as a reminder that the Beatles were once just another struggling Dance Band!!

£1.50 incl. P/P U.K., elsewhere postage extra to D. J. Smith, 93 Shoreham Drive, Penketh, Warrington, Cheshire, England.

Wednesday 22nd Sept. 1982

It is 'Pattie O'Neal' from California I have to thank for these photographs I took outside Abbey Road studios. In a letter I opened that very evening, along with some information for Bill Harry, she happened to mention that there was a reception party taking place to mark the launch of the book named "The Guinness book of 500 number one hits". All 319 artists from 'Al Martino' to ' Nicole' had been invited so there was a good chance that Beatles/McCartney would be represented, so without further ado, my wife and I started to drive the 9 miles or so to St. John's Wood.

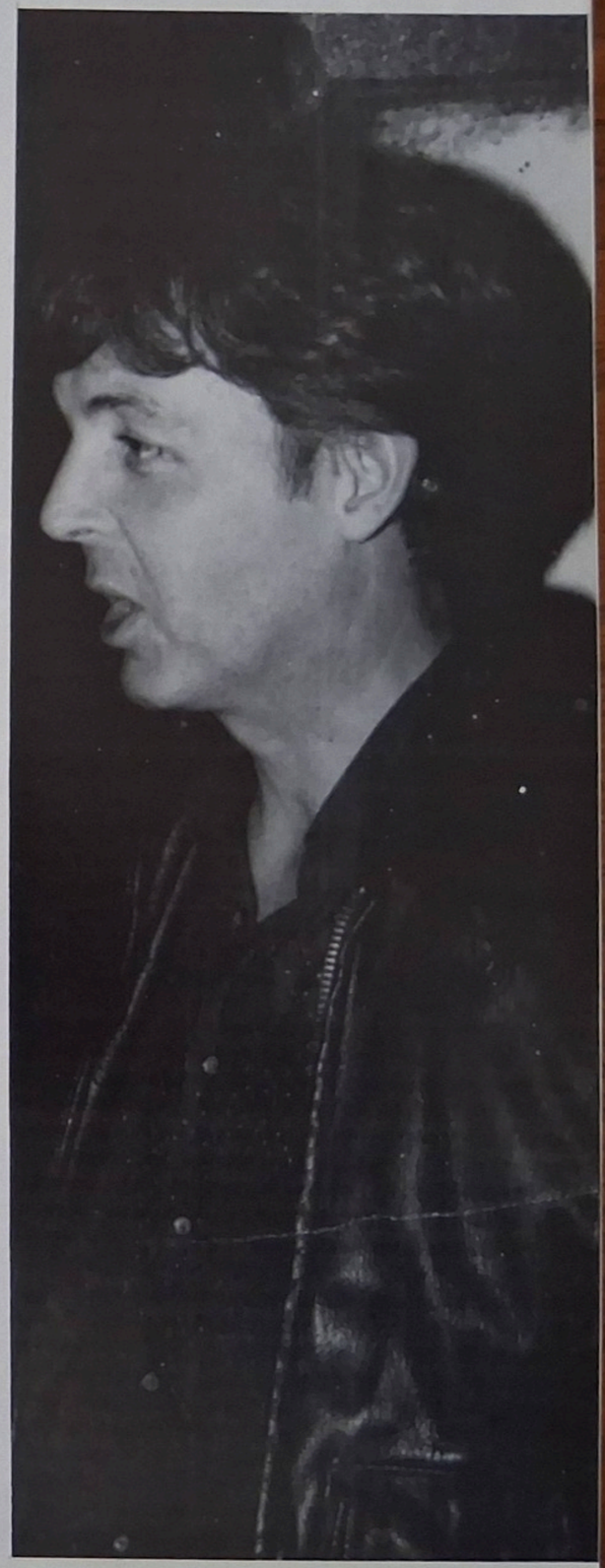
As I turned into Abbey Road, I was expecting to see a large crowd gathered outside, taking into account the number of artists invited, so I was amazed to see that there were only about 12-15 people (a well-kept secret indeed) and most of them turned out to be passers by.

Guests were trickling out all the time, names from the 60's and 70's such as Alan Clarke from the Hollies and plenty of "has beens" that seemed familiar but I couldn't put a name to.

Out came John Gorman of Scaffold fame, and made some unprintable remarks about everyone having a good time there.

Numerous guests confirmed that McCartney was inside and when he and Linda did eventually appear he was in no hurry to get away. Instead he stood chatting for some time and even told a security guard who was trying to clear everyone from the car park "No they're alright, these are my friends". However, what made the evening particularly nice was the fact that about 2 hours previous, I knew nothing about it.

ROGER AKEHURST



EPSTEIN

by STEVE PHILLIPS

Most Beatles texts have neglected to examine a major factor in the group's success; their mentor Brian Epstein.

Born into a lower-middle class Liverpool family, Brian's future career in the field of the arts seemed assured. He survived the rat-race of public school, wherein he was the target of anti-Semitic and anti-homosexual prejudice and entered the Royal Academy of Dramatic Art, with a view to a career in the theatre.

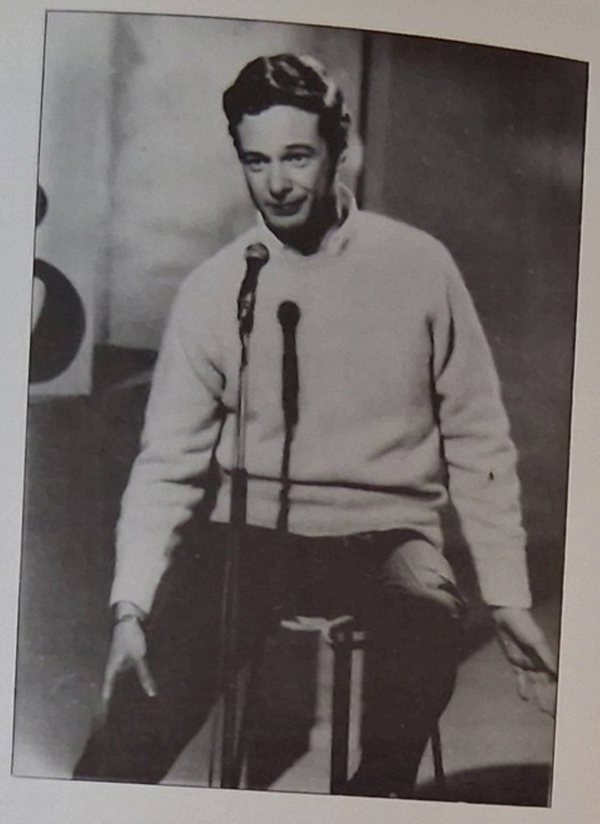
However, Brian was not suited to acting and left R.A.D.A. in defeat, returning to help run the Epstein family furniture business. It was Brian himself who proposed extending the business into record retailing. The family, probably used to Brian's changes of career, assented in the hope that this may prove to be his niche in life.

The furniture store had been in the North end of Liverpool and the record store was thus titled North End Musical Stores; with just two branches in Whitechapel and Great Charlotte Street.

Not settled at NEMS

In this writer's opinion, Brian was still not settled at N.E.M.S. and was searching for an escape from running a backwater-town record store. He had begun to contribute to the pages of Bill Harry's Mersey Beat newspaper in 1961 and it is almost certain that Brian knew of the Beatles from an early point in time. He could not have escaped them in the pages of Mersey Beat, which they dominated.

It is highly unlikely, therefore, that Brian knew nothing of the Beatles when



a Raymond Jones walked into NEMS for a copy of their "My Bonnie" single recorded in Hamburg. Only the record itself could have been news to Brian. He followed his normal routine of ordering 6 copies of the single to anticipate further interest. However, Brian made an unprecedented move when he heard that the Beatles were appearing, a minutes walk away, in the Cavern. He popped over one lunchtimne to see the band.

He was announced over the tannoy as he made a somewhat awkward entrance into the sweaty cellar, dressed in his two piece suit! He became transfixed by the Beatles and the rest of the story needs little expounding.

Brian saw exactly what the Beatles lacked in terms of presentation but yet recognised their dynamism at the same time. He had a quaint but business-like notion of what would be "presentable" on stage. The Beatles derided his efforts to clean them up initially but knuckled down to his orders when he explained

the benefit of doing so and the detriment of not doing so, progress wise.

Not trusted

The Beatles at this juncture, did not entirely trust Brian. John Lennon asked Cavern D.J. Bob Wooler to scrutinize the signing of the management contract between the group and Brian, John telling Epstein "This is me dad".

The Beatles had been exposed as young boys in Hamburg, to the spectrum of sexual tastes and would probably have shrugged off Brian's homosexuality, apart from the odd private joke between themselves. In any event, they wanted success and were not too concerned with exactly who helped them to achieve it. For his part Brian saw the glamour of managing a beat group as the big escape from NEMS record store and probably, the chance to at last make good at something.

Smart suits

From the outset, Brian worked incessantly with and for the Beatles. On stage, smart suits were in and profanities were out, off stage, Brian trundled across London to secure the lusted after recording contract, which the previous Beatles manager Allan Williams made no effort to obtain.

Victor Spinetti once told me of the Beatles' attitude towards Brian; "... they loved him very much, they really dug him .... they understood him and they had tremendous compassion. I found him extremely charming and terribly nice".

As the Beatles success snowballed, Brian undertook a varied collection of roles; tour co-ordinator, business manager, personal assistant, etc.. It should be noted that Paul McCartney now employs six or seven people at his M.P.L. office to perform that which Brian did for the Beatles. This fact emphasises his importance. Simultaneous with the rise of the Beatles was Brian's intake of the drug Bromide – a drug to lessen one's sexual appetite. Probably, Brian was anxious that any scandal eminating from his personal life could damage the Beatles. Indeed, his being Gay was delibarately omitted from Hunter Davies' Beatles biography. Rumour abounded regarding Brian's relationship with John Lennon and rumours they will always remain since the deaths of the two. The only fact which can destroy the rumour is John's beating up Bob Wooler for insinuating that Lennon was "bent". Both John and Bob have confirmed the incident at Paul's 21st birthday party. John, however, often referred to the "feminine side of my personality".

Brian's job became unnecessary when the Beatles stopped touring in late 1966. He could concentrate on his other groups and take a casual interest in the Beatles' recording sessions, wherein, of course, he had no part to play.

One can only speculate on events hereafter. It is improbable that working with other artists in his stable was a substitute for the lost involvement with Brian's first love, the Beatles. He maintained an interest in the Beatles' burgeoning psychadelia, albeit from a distance, sitting in on the Sgt. Pepper sessions and suggesting brown paper bags for L.P. sleeves.

Contraversial death

Brian's death was and is shrouded in controversy; was it a deliberate mixture of alcohol and barbituate which killed him? Did he become (as suggested by one author) the victim of a hit-man hired by angry businessmen losing out on a Beatles merchandising deal? Paul McCartney, in 1982, stated in his opinion that Brian's death was purely accidental.

Perhaps Brian Epstein's epitaph could be the words of Ringo; "We would have signed a toilet roll for that man, we respected him that much".

The Street Signs Go Up

Following on from last issues article, the climax came to the Beatle street campaign when the name plates were finally secured out of reach of would-be souvenir hunters on the 16th of August. Many fans gathered to watch in the pouring rain.

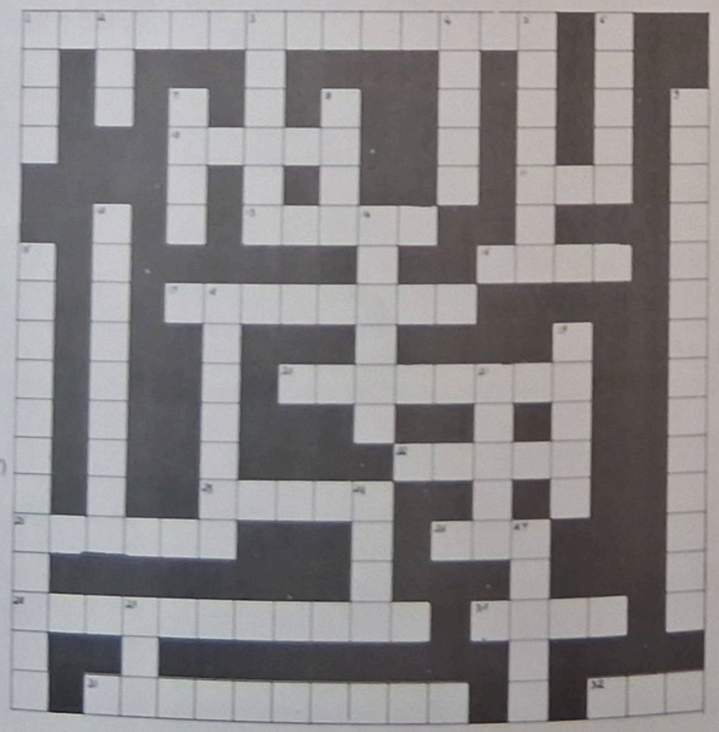
Beatles Crossword *by KIM DRONFIELD*

Across

1 The Beatles first LP (6, 6, 2)
10 Beatles Company (5)
11 Band on the . . . . (3)
13 He's now a starr (5)
16 John needed it in 1965 and 1990 (4)
17 Mikes group (5)
20 It came after McCartney II (3, 2, 3)
22 She helped him form his own band (5)
23 A monks road? 5
25 Fab play in Liverpool (6)
26 Drug connected with Lucy (1, 1, 1)
28 'A' side of Thank you Girl (11)
30 According to John Sadie was . . . . (4)
31 Best Mag out (6, 3)
32 Carvern D.J. in 1960 (3)

Down

1 He was the best looker in 1960 (4)
2 Paul went back to it (3)
3 The Sgt that only made you sneeze (6)
4 It went with Ivory (5)
5 Where Paul did the video for Take It Away (7)
6 No. 1 song for Yoko by John (5)
7 Pictured with Paul on McCartney (4)
8 A surprise for John on his 35th (4)
9 What John said in 'God' (3, 5, 2, 4)
12 John's first group (9)
14 The quiet Beatle (6)
15 James Dean II? (3, 9)
18 It brought Ringo and Babs together (7)
19 The fifth Beatle (5)
21 She had a season of glass (4)
27 It was No. 9 for John (5)
29 They received it on 12 June 1965 (1, 1, 1)



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BOOTLEG RELEASES

We introduce to you MARK WALLGREN. Mark is an american Beatles fan of long (1964) standing. He is the author of the new book "THE BEATLES: ON RECORD" to be published by Fireside Books/Simon & Schuster, USA in October 1982. The book covers all American record releases by the Beatles, as a group and as solo artists, and will be reviewed in a later issue of this magazine.

As well as being an author and fan, Mark has worked in television, comedy and films; with a part in "Seargent Pepper's Lonely Hearts Club Band" amongst others.

He will be a regular writer for "Beatles Now", with reviews and news from America.

"STRAWBERRY FIELDS FOREVER" THE BEATLES NEMS Records Ltd. CLUE 9

With the recent plethora of bootlegs out featuring the BBC radio recordings, this new Beatles deluxe bootleg package made up primarily of mid-period tracks should come as a much welcome surprise.

Leading off side one is one of the rarest and most interesting unreleased Beatles recordings to ever surface to date on any Beatles bootleg: the original version of "Strawberry Fields Forever". It was this original version which was later mixed together by George Martin with a second version, in order to produce the final version as released. For the first time ever, allBeatles fans will now be able to hear the original recording and compare it to the released version. This track alone makes the album a definite "must" to have.

Side one continues with "The Bus" (mellotron music from a scene in MAGICAL MYSTERY TOUR); "The Inner Light" (true stereo mix); and on to the original demo version of "The Fool On The Hill", which appears here (as opposed to earlier bootlegs) uncut, uninterrupted and in full-length for the first time. The OUR WORLD TV special live vocal "All You Need Is Love" is next, followed by the group's live version of "Hey Jude" (preceeded by a quick "A Perfect Rendition") from their 1968 David Frost TV appearance.

Side two opens with "I Am The Walrus", which appears here uncut, full-length and without any backing tracks added. Next comes "Thank You Guru Dai"/"Happy Birthday", the impromptu live recordings made during the Beatles visit to India, which appears here minus any talking from Wolfman Jack, and also in the best quality yet. Next comes a very rare recording, taken from a portion of the unreleased Stones Circus TV special, which features John and Mick Jagger dueting on a short version of "Yer Blues". This leads into 'Mary Jane", which is the full-length 6½ minute version originally intended for "THE BEATLES" (WHITE ALBUM), but was subbed with "Revolution 9". Next up is "Peace of Mind" which appears also in the best quality full-length version to date. This is followed by "It's All Too Much", the version with the extra verse from YELLOW SUBMARINE. Ending the album is the "Barber of Seville" from the closing credits of HELP!

The album comes in a deluxe full colour cover. The recordings centre on the 1967-1968 period, and it makes for a nice mid-period collection of rare and alternate versions, both studio and live. It should be pointed out that "Strawberry Fields Forever", "Mary Jane", and "Peace of Mind" have some surface noise apparent in parts of the recordings, due to the fact that these tracks were taken from original acetates and test pressings from that era.

Nonetheless, this collection of brand new gems ("Strawberry Fields Forever", "Yer Blues", etc.) along with the reissue of some previously available gems (many of which appear in better quality than ever before) makes for a most attractive and worthwhile Beatles bootleg package.

"SUITABLE FOR FRAMING" – PAUL McCARTNEY & WINGS MPL label JMP-40-IF

This brand new McCartney bootleg album proves to be one of the most entertaining and listenable to date. It is a collection of recent non-LP B-sides, studio outakes, alternative versions, and other assorted goodies, including hard to obtain tracks which appeared on solo albums by former Wings members. In all, "SUITABLE FOR FRAMING" makes for quite an enjoyable Wings retrospective.

Side one features "I'll Give You A Ring" and "Rainclouds", which are among McCartney's most recent B-sides (tracks left off "TUG OF WAR"); "Maisie", an outake from "BACK TO THE EGG"; "I Would Only Smile", which failed to make the cut on"RED ROSE SPEEDWAY"; the full-length uncut version of "Take It Away"; "Send Me The Heart, an outake from the group's 1974 Nashville sessions; and "Ebony and Ivory" solo version from the 12-inch single.

Side two includes "Waterspout", a "LONDON TOWN" outake; "Hi, Hi, Hi" is another Nashville recording, this one performed live in the studio; "Waterfalls", which features an introduction left off the released version (unfortunately, this track suffers from a slight high-frequency hum); "Arrow Through Me", "Winter Rose" and "Love Awake" appear in alternate mix form, without many of the instruments later overdubbed on the released versions on "BACK TO THE EGG". Especially nice is the full-length "Love Awake" which runs over five minutes!; "Weep For Love" is yet another outake from "BACK TO THE EGG"; while the album finishes off with "Complain to the Queen", which was performed live on a Dutch radio programme, and sounds like it could be quite interesting if ever finished off properly.

Overall, a very well balanced Wings album. With the exception of the slight problem with "Waterfalls', the remainder of the recordings are of excellent quality. There should be something of interest for just about everybody on this record, packaged in a deluxe colour cover. (The three Laine vocal lead-sung tracks, "I Would Only Smile", "Send Me The Heart"and "Weep For Love" should be of interest to American Wings fans unable to obtain Laine's UK "JAPANESE TEARS" album. Conversely, "Maisie" should prove desirable for UK fans unable to obtain Laurence Juber's "STANDARD TIME" album which has been available on an extremely limited basis in the US). The inclusion of the many recent non-LP B-sides now allows one to put their singles of the same away and enjoy the tracks on a 12-inch album. And of course, the remainder of the material would most certainly never see (or hear) the light of day if it weren't for albums such as these existing to begin with. Until McCartney decides to finally release his own "COLD CUTS" package, collections like " SUITABLE FOR FRAMING" and last year's non-LP set, "ODD SOX" make for definitive Wings albums to own.

"SOMEWHERE IN ENGLAND" – GEORGE HARRISON Dark Horse DHK 3492

George Harrison's "SOMEWHERE IN ENGLAND" album was originally completed and set for release October 29, 1980. However, at the last minute, the album was withdrawn from the release schedule, and handed back to George by Warner Brothers, who requested that George "rework" the album a bit. The revised album that appeared at long last in June 1981 was considerably different from the original package.

Now, thanks to some very dedicated and talented bootleggers, the original "SOMEWHERE IN ENGLAND" album is finally available in exact counterfeit form, which will allow the general Beatles public the rare opportunity to compare the two versions of the album and decide for themselves which is better.

First off, the cover is completely different. Ala "DOUBLE FANTASY" (which was released at the same time this version would have appeared) the cover is a black and white design, with the only colour

being the green used for the title "SOMEWHERE IN ENGLAND". The front cover artwork features a satellite photo of England which blends into a close-up profile of Harrison. The back features simply a smaller photo of the satellite shot, surrounded on the right and bottom by track listings (out of order) and liner notes. Interesting to note also is the UPC (Universal Price Code) symbol on the back, which was removed from the revised cover design.

This original cover was not only advertised in WB's own booklet of new fall releases, but also appeared on the wrap-around banner on the first pressing of the Japanese "DOUBLE FANTASY" (along with other WB albums due out at the time in Japan).

As one opens the album and pulls out the disc, they will see that even the Dark Horse label has been authentically reproduced. The sound quality and pressing of this record is excellent, and all tracks are in true stereo.

Of the ten songs, four of them did not appear on the revised 1981 line-up. They are: "Flying Hour", "Lay His Head", "Sat Singing" and "Tears of the World". "Flying Hour" is an uptempo number driven by a combination of acoustic and electric guitars, and indeed, flows right along, almost as if "flying". Undoubtedly the best song of the original line-up, it is unbelievable that this track would have been chosen as one of the songs to be dropped and replaced. "Lay His Head" and "Sat Singing" are both very slow-paced tunes, the first being a love song to George's wife, and the second dealing primarily with praises to Krisna. "Tears of the World" is almost a straight musical re-working of "This Guitar".

The entire contents appear in different order on both sides, with the exception of "Save The World" which appears at the end of side two on both versions. Of interest also to note is that the "gong" at the beginning of "Hong Kong Blues" was to have signaled the start of the album, as this was originally the lead-off track.

One will also discover that the original album was produced solely by Harrison on his own. (Thus, it becomes obvious that only the four "new" tracks of the 1981 album – "All Those Years Ago, "Teardrops", "That Which I Have Lost" and "Blood From a Clone" – were actually co-produced with Ray Cooper.)

In any case, it is very rare that an unreleased album ever manages to emerge at all. "SOMEWHERE IN ENGLAND" is an important conterfeit/bootleg product, not only because it faithfully reproduces the entire original package and contents, but because the public now has the chance to hear and see the album in the form originally intended. So place your mind back to the fall of 1980, and pretend that "SOMEWHERE IN ENGLAND" has just been released. Keep in mind that it would have been competing with "DOUBLE FANTASY" as well. And see whether you think this version would have fit in better at that time, or if Warner Brothers was right in having the album revised and issued in mid-1981.

DETAILS:

Side one: Hong Kong Blues / Writing's On The Wall / Flying Hour / Lay His Head / Unconsciousness Rules.

Side two: Sat Singing / Life Itself / Tears of the World / Baltimore Oriole / Save The World.

Musicians: Jim Keltner – drums; Ray Cooper – percussion; Willie Weeks – bass; Neil Larsen – keyboards; Gary Brooker – synthesizer; Tom Scott – lyricon & horns; Andy Newmark – drums; Steve Winwood – moog & arp; George Harrison – guitars, moog & vocals.

MARK WALLGREN

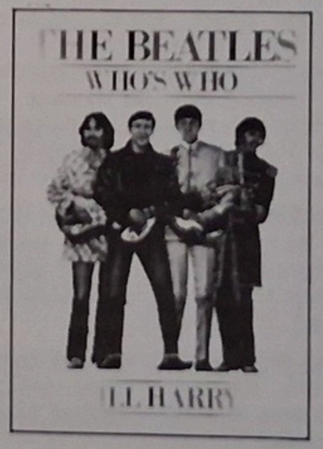
Due to lack of time and space, we were unable to keep to our policy of illustrating the releases, however we shall try to include them in the next issue.

We do not sell bootleg records so don't write to us regarding this matter or where they can be obtained.

LATE NEWS

'The Girl is Mine', taken from Paul's sessions with Michael Jackson has just been released as a single at the time of writing. Released on the Epic Label in the UK (EPC 85930) the song is written by Michael Jackson and produced by Quincy Jones. Linda took the photograph on the picture sleeve and the B side is a Michael Jackson track only. The record will undoubtedly be high in the charts by the time you read this. ● Another anniversary souvenir magazine is

this Gamester publication. ● Bill Harry's book 'The Beatles: A Who's Who' has now been published which lists people connected professionally with the Beatles career. Full review



next issue. ● A 10" LP has been released of the Tony Sheridan Hamburg tracks on Charly Records (CFM 701) with sleeve notes by Tony Barrow. ● Yoko is to have an LP released in November called 'It's alright', on the Polydor Label to whom she has signed a long term contract. ● A singled from George's 'Gone Troppo' album should now have been released called 'Wake up love' b/w Greece. (Dark Horse 29 864-7) ● EMI have released a 12" version of 'Love me Do' (Parlophone 12R 4949).

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EXCLUSIVE! 1983 FAB FOUR WALL CALENDAR. Available for the first time! Different picture every month – Facts and Trivia for every day of the year! Order now and receive FREE TRAVIA QUIZ! Send money order for £5 (includes international Postage and handling) to RIGBY PRODUCTIONS, 3010 Santa Monica Blvd., 280, Santa Monica, California, 90404, USA. FAB FOUR CALENDARS MAKE GREAT BIRTHDAY AND CHRISTMAS GIFTS

LP SIZE PHOTO of Please Please Me album cover, autographed in full by John, Paul, George and Ringo in 1963. £10. Write to D. J. Smith, 93 Shoreham Drive, Penketh, Warrington, Cheshire WA5 2HY, England.

TAKE IT AWAY I would like to buy any photos that were taken at the 'Take it away' video shoot on Wednesday 23rd June. Please write to John Paul Skeel, 179 Norburn Bretton, Peterborough PE3 8NN, England.

SERIOUS BEATLE COLLECTOR wants contacts for trading (any country) especially Japan, France, Spain, India, Sweden, Portugal, Norway, Argentina, Brazil, Israel, etc. Please write to Graham, PO Box 303, Magill 5072, SA, Australia.

COLOUR PHOTGRAPHS of the 'Take it away' video taken at Elstree Studios. Many shots. Write to Maureen and Lynda, 14 Newcome Road, Shenley, Herts., England.

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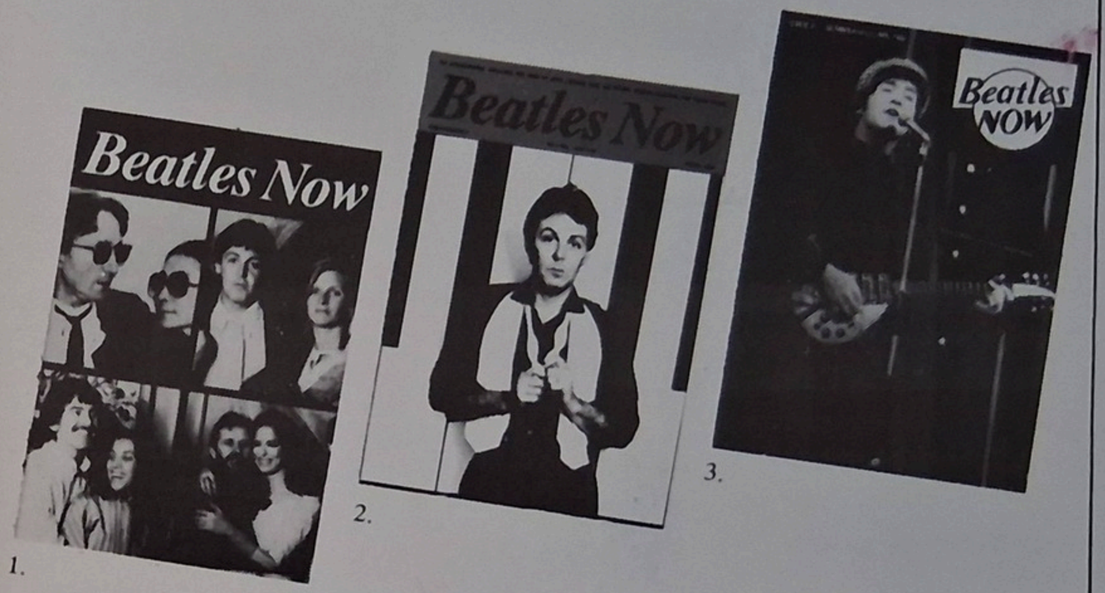

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